CATALOGUE

OF

PERSIAN AND INDIAN

Miniatures, Illuminated Manuscripts and Works of Art,

FROM VARIOUS SOURCES AND PRIVATE COLLECTIONS,

COMPRISING

FINE PERSIAN MINIATURES OF THE XVI CENTURY;

MANUSCRIPTS OF THE QUR'AN, SHĀH-NĀMAH, ETC.

SOME SIGNED BY CELEBRATED CALLIGRAPHERS;

INDIAN MINIATURES AND RĀG-MALA;

RARE PERSIAN TILES OF THE XIV CENTURY;

PERSIAN AND INDIAN TEXTILES;

ORIENTAL CARPETS, ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

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CATALOGUE

OF

PERSIAN AND INDIAN

Miniatures, Illuminated Manuscripts and Works of Art.

FIRST DAY'S SALE.

Monday, June 12th, 1922.

The Property of a Lady.

PERSIAN MINIATURES.

LOT

1 A Prince seated holding a cup, a man kneeling before him holding a dish, others grouped around with a background of a tree beside a house, $7\frac{1}{8}$ *in. by* $3\frac{7}{8}$ *in.*, with gilt borders and gilt birds in floral design on blue margins; on the reverse A Visit to an Indian Yogi, $6\frac{1}{4}$ *in. by* $4\frac{1}{4}$ *in.*

2 Two Drawings: A half-nude Man seated beside a tree, black and white very slightly tinted; and A Man asleep against a tree with hogs around him in colours; *together* $6\frac{1}{8}$ *in. by* 3 *in.*; gilt borders and gilt floral design on blue margins; on the reverse a Qata'

3 A Woman seated on a limb of a tree holding a cup, and a dog beside her, with birds flying overhead, 7 *in. by* $4\frac{5}{8}$ *in.*; with gilt borders and gilt coloured margins; on the reverse a Qata'

4 A Woman standing, talking to a Darwish seated under a tree and a bird flying overhead, $7\frac{1}{2}$ *in. by* $4\frac{3}{4}$ *in.*; with gilt borders and margins of rose pink; on the reverse a Qata'; Rizā *School*

5 A Darwish on his knees beside a tree with a carafe and cup before him, and leaning against the tree a writing board, $5\frac{1}{8}$ *in. by* $3\frac{1}{4}$ *in.*; with gilt borders and gilt floral design on blue margins; on the reverse a Qata'; RIZĀ *School*

6 A Portrait of a Lady standing, wearing a black head-dress embroidered with pearls, her long hair in plaits, holding a flagon and offering a cup, gilt trees in the background $8\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.*; with gilt borders and gilt floral design on blue margins; on the reverse a Hindu lady standing holding a flower; RIZĀ *School*

7 A Young Lady standing, with one hand looping up her black girdle, and holding a cup against a background of gilt trees; *in the style of* MUHAMMAD QĀSIM, $7\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.*; with gilt borders and gilt floral scrolls on blue margins; on the reverse a copy of a European lady's bust, in a circle

8 A Prince camping in the country, seated talking to a man standing, beside him a man reading a book of poetry, eight others grouped around and two women in the foreground; an ink drawing slightly tinted and enriched with gold, *in the style of* MUHAMMAD QĀSIM, 9 *in. by* $5\frac{1}{8}$ *in.*; with gilt borders and gilt floral design on blue margins; on the back a Qata'

9 A Woman standing beside a tree, her hair in long plaits, holding a carafe of wine by her side and presenting a cup; *signed* MUHAMMAD QĀSIM OF TABRIZ; an ink drawing with touches of colour and enriched with gold, $6\frac{1}{2}$ *in. by* $3\frac{3}{8}$ *in.*; with gilt borders and a semis of leaves on rose pink margins; on the reverse a Qata'

[*See* ILLUSTRATION].

10 Portrait of the Lady MINUCHIHRI BEKA and her little son, she is standing, loosely clad, holding her child astride on her left shoulder, while he holds a bird attached to a string on his finger, gilt leafy background; *signed* RIZĀ 'ABBĀSSĪ, $6\frac{3}{4}$ *in. by* $3\frac{1}{2}$ *in.*; with gilt borders and gilt foliated design on blue margins; on the back a Qata', *dated* 1090 = A.H. = 1679

11 Lovers: A Man on his knees before a standing woman, an apple in his hand; *apparently copied after* Mīrak, *but signed* RIZĀ 'ABBĀSSĪ; *the face of the woman obliterated*, $7\frac{7}{8}$ *in. by* $4\frac{1}{8}$ *in.*; with gilt borders and foliated design on blue margins; on the reverse a Qata'

12 A Lioness and two Cubs; an ink drawing slightly tinted; *signed* RIZĀ 'ABBĀSSĪ, $5\frac{1}{2}$ *in. by* $2\frac{3}{4}$ *in.*; with gilt borders and foliated arabesques on pink margins; on the reverse a Qata'

Lot. 9.

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13 Poppies and Violas, $5\frac{1}{2}$ *in. by* $3\frac{5}{8}$ *in.*, and on the reverse, Everlasting Flowers and Violets, $5\frac{5}{8}$ *in. by* $3\frac{3}{4}$ *in.*; *both drawings signed* MUHAMMAD RASHĪD KHĀN OF TABRIZ, *the former dated* 1134 A.H. = 1721, *the latter* 1133 A.H. = 1720 A.D.; with gilt borders and floral scrolls on pink margins

INDO-PERSIAN AND INDIAN MINIATURES.

14 Prince Sultān Parvīz seated in a pavilion holding a book and receiving instruction from his tutors, $6\frac{1}{4}$ *in. by* $4\frac{3}{8}$ *in.*; *Mughal School*; on the reverse, Iris Flowers and Butterfly, *signed* MUHAMMĀD RASHĪD KHĀN OF TABRIZ, *and dated* 1133 A.H. = 1720 A.D.; both sides with gilt floral margins

15 A Lion mauling a prostrate hunter, a fine drawing in colours on silk, *signed* NĀNHĀ, $7\frac{1}{2}$ *in. by* $17\frac{1}{2}$ *in.*, with gilt borders; on the reverse a Lioness made up of various animals, birds and human beings, an ink drawing, $3\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.*, with gilt borders and floral design on blue margins

[*See* ILLUSTRATION].

16 A Tiger and a Bull fighting and a man aiming an arrow at the tiger, 7 *in. by* $10\frac{1}{4}$ *in.*; on the reverse a Goldfinch standing on a mound by a poppy with a dragon-fly on the flower; *signed* MUHAMMAD SHARĪF, SON OF MURAD OF MAZANDARAN, *and dated* 1024 A.H. = 1615 A.D., $8\frac{3}{8}$ *in. by* $5\frac{3}{4}$ *in.*; both sides with gilt floral designs on pink margins

17 A Persian Noble on a dappled horse, holding a stick; an ink drawing slightly tinted and enriched with gold, $8\frac{1}{4}$ *in. by* $5\frac{1}{4}$ *in.*; on the reverse an Indian Ascetic seated outside his cave, and his CHELA seated before him writing, $6\frac{1}{4}$ *in. by* $4\frac{1}{4}$ *in.*; both sides with gilt floral design on pink margins

18 A Prince and his Lady seated vis-a-vis in an alcove attended by three female servants, $6\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.*, *Kangra School*; on the reverse, A Hawk standing on its perch, $8\frac{1}{4}$ *in. by* $5\frac{1}{8}$ *in.*; both sides with gilt foliated designs on coloured margins

20 A Woman standing in a field playing the SARANGI, another under a tree marking time with her hand and another opposite standing holding a cup and ewer, $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*, *Kangra School*; with gilt borders and floral scrolls on yellow margins; on the reverse a Qata'

21 A Stalk of Myrtus tomentosa, *signed* MUHAMMAD ISMĀ'IL KUMMI *and dated* 1102 A.H. = 1690 A.D., $6\frac{1}{4}$ *in. by* $3\frac{1}{4}$ *in.*; and on the reverse, a Bird standing on stones, $3\frac{5}{8}$ *in. by* $4\frac{3}{4}$ *in.*; both with gilt borders and floral designs on coloured margins

22 A Hindu Prince offering a cup to a fainting lady, with two female attendants, $6\frac{3}{4}$ *in. by* $5\frac{1}{4}$ *in.*; on the reverse a Hindu Lady standing in profile, $6\frac{1}{4}$ *in. by* $3\frac{5}{8}$ *in.*; both with gilt borders and floral designs on coloured margins; *Kangra School*

23 An Indo-Persian Drawing of a Prince and Lady feasting, with music, an ink drawing slightly tinted, $6\frac{1}{8}$ *in. by* $3\frac{7}{8}$ *in.*; on the reverse a Composite Lioness made up of many creatures, an ink drawing, $4\frac{1}{2}$ *in. by* $7\frac{3}{4}$ *in.*; both with gilt borders and floral designs on blue margins

24 An Equestrian Portrait of a Persian Prince preceded by a footman, $8\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.*; on the reverse The Peaceful Life of the Kuravas and Pandavas in their primitive state, $8\frac{3}{4}$ *in. by* $5\frac{1}{4}$ *in., Indo-Persian*; both with gilt borders and floral designs on coloured margins

25 A Portrait of a Hindu Prince standing holding a flower, $6\frac{3}{8}$ *in. by* $3\frac{3}{4}$ *in.*; on the reverse a Hindu Lady just risen from her couch standing stretching herself, $8\frac{1}{4}$ *in. by* $5\frac{3}{8}$ *in.*; *both Kangra School*, with gilt borders and semis of foliage on coloured margins

26 A Bird on the ground, $6\frac{3}{4}$ *in. by* 4 *in.*; on the reverse another Bird on a mound, $3\frac{1}{2}$ *in. by* $4\frac{7}{8}$ *in., Indo-Persian*; both with gilt borders and designs on coloured margins

27 The Emperor Jahāngīr standing with hands crossed; *signed* DHANŪ, $8\frac{5}{8}$ *in. by* $5\frac{1}{4}$ *in.*; with gilt borders and ornamental design on cream margins; on the reverse a Qata'

28 Three Leaves from the same album as the previous lots, with calligraphy, within gilt and coloured borders (3)

MANUSCRIPTS.

29 Prayers: An Arabic MS. written in KHAFĪFU-'TH THŪLUTH in single column, within coloured rules; *signed* "WRITTEN BY THE PRAYERFUL (FEMININE) SLAVE THE WRITER OF AL-KHURASAN," *and dated* 609 A.H. = 1212 A.D.; *the first part missing, leather binding*, 18*mo*

*** Only one other ancient female calligraphist is known.

30 Prayers for every day in the week: An Arabic MS., written in KHAFĪFU-'TH THŪLUTH in single column, with illuminated headings, written by the celebrated Greek Mamluk YAĀKUTU-'L-MUSTĀSAMY, *and dated* 681 A.H. = 1283 A.D.; *on the back of the first page is the seal of Othman III, it having been in the Imperial Library at Constantinople*; 12*mo*

31 AL-INĀAM, one of the Chapters of the Qur'an: An Arabic MS. written in NASKH in single column, within gold and coloured rules, by SHAIKH HAMDU'LLĀH, known as IBNU-'SH-SHAIKH, the Court calligraphist to Bayazīd III, who died 1512 A.D., with illuminated sarlouh, the first two pages with floral borders; *gold stamped leather binding*; *crown* 8*vo* 115

32 AL-INĀAM, another copy by the same scribe, written in single column, within broad gold and coloured rules, with illuminated sarlouh on pink tinted paper; *gold tooled leather flap binding*; 12*mo* 2

33 A MURREKEH of three leaves, inscribed on four pages, with the Traditional Sayings of Muhammad, the first line in THŪLUTH, the rest in NASKH, with illuminated corner-pieces, written by SHAIKH HAMDU 'LLĀH; and another MURREKEH, in same style by the same hand; *gold tooled leather bindings*; 8*vo* (2) 118

34 QUR'AN: "One of the thirty sections," written in NASKH in single column, within broad gold rules by DARWISH-'Alī (*died* 1673), with illuminated sarlouh; *gold stamped leather flap binding*; 8*vo* 18

35 QUR'AN: Eleven of the Chapters, written in NASKH, in single column within broad gold rules, by HĀFĪZ-OTHMAN (*died* 1698), with illuminated sarlouh; at the end is the ASMAN'L-HŪSNAH, or 99 beautiful names of God, and the epithets of Muhammad, followed by two illuminated pages with circles, inscribed ALLĀH, and facing it MUHAMMAD, followed by the Seal of the Prophet and the Seal of Solomon; *silver and gold tooled leather flap binding*; *crown* 8*vo* 410

36 Prayers: Written in NASKH in single column, within broad gold rules, by HĀFĪZ ŌTHMAN, with illuminated sarlouh, *gold stamped leather flap binding*, 12*mo*; and a MURREKEH, with ten of the Traditional Sayings of Muhammad, written in NASKH, the first lines in THŪLUTH, by HĀFĪZ ŌTHMAN, *gold tooled leather binding*, *post* 4*to* (2) 112

37 QUR'AN: Complete copy written in NASKH in single column, within broad gold and coloured rules, the two first pages fully illuminated, with illuminated headings and marginal rosettes; *signed by* SAYYID ĀBDULLAH, *known as* YEDI-KŪLALY, "The Seven Towers of Constantinople" (*d.* 1731 A.D.), *and dated* 1116 A.H. = 1704 A.D.; *gold stamped leather flap binding, in gold tooled case*; 18*mo* (2) 95

38 SŪRATU-L-'INĀAM, the fourth Chapter of the Qur'an, written in NASKH in single column, within double gold rules, with illuminated sarlouh; the last page testifies that this was part of the copy written by SAYYID ĀBDULLAH for Sultān 210

LOT 38—*continued.*
Ahmad III by the inscription of the calligraphist MŪSTAFA AL-WASIF, *with his seal dated* 1222 A.H. = 1807 A.D.; *the colophon is dated* 1117 A.H. = 1705 A.D.; *gold stamped leather flap binding*; *demy* 8*vo*

39 A MURREKEH of thirteen leaves, containing the whole of the famous Poem of AL-BŪRDAH, "The Mantle," by AL-BŪSĪRĪ, written in NASKH, five lines to a page, by SAYYID 'ĀBDULLAH, mounted on leaves of various colours, with metal splashed margins; *gold tooled morocco binding*; *foolscap folio*

40 A MURREKEH of six leaves, with ten pages of extracts from the Traditional Sayings of Muhammad, the first line of each in THŪLUTH, the remainder in NASKH, finely illuminated on each page, written by SAYYID 'ĀBDULLAH; *gold stamped leather binding, medium* 8*vo*; and another, similar, with seven pages by the same hand, *royal* 8*vo* (2)

41 Prayers: Written in single column, with broad gold rules, with illuminated sarlouh and closing vignette, in the NASKH characters by YĀYAH-FAKHRU'D-DĪN (*d.* 1755 A.D.), *inlaid gold stamped leather flap binding*, 18*mo*; and a MURREKEH, with ten pages of Traditional Sayings by the same scribe, *stamped leather binding, demy* 8*vo* (2)

42 The Poem of AL-BŪRDAH, written in NASKH in single column, within gold and coloured rules, with illuminated sarlouh; *signed* "WRITTEN BY THE POOR THE UNWORTHY ISMĀIL," etc., *and dated* 1081 A.H. = 1670 A.D., *gold tooled leather flap binding*; *crown* 8*vo*

43 A Pharmacopœia of Medicine, arranged alphabetically, by ALA-UD-DĪN, the physician, an Arabic MS., written in NASKH-KIRIMISY in single column by the scribe SAYYID SALIH, surnamed CHAMSHĪR-HĀFIZH; 18*th century*; *leather flap binding*; *demy* 8*vo*

44 A MURREKEH of forty-six pages, containing the entire poem of AL-BŪRDAH, the first and fourth lines on each page in THŪLUTH, the remainder in NASKH; the colophon *signed* "WRITTEN BY THE DARWISH MUHAMMAD"; *without date*; *leather binding*; *imp.* 8*vo*

45 MAULIDU-'N-NABI: A Poem on the Birth of the Prophet, in Turkish verse, written in double column, within gold and ink rules; the colophon *signed* "WRITTEN BY THE FEEBLE AND VILE MUSTĀFA CHOMAZZ, 1218," A.H. = 1803; *flap binding*; *post* 4*to*.—Prayers by MIHYU-'D-DĪN, AL-ARABY, written in NASKH in single column, within gold and coloured rules, with illuminated sarlouh and tail-piece; colophon: "WRITTEN BY MUSTĀFA HILMY, surnamed DAMĀD-SUKUTY, 1255" A.H. = 1839 A.D.; *leather flap binding*; 12*mo* (2)

46 A Genealogical Catena of Calligraphists from Sheikh Hamdu 'llāh (*d.* 1522), to the writer ABDU'L-ANIS, *dated* 1157 A.H. = 1744 A.D., written in NASKH, with illuminated sarlouh; at the end is a placit by seventeen master calligraphists, also *dated* 1744; *gold tooled leather binding*; *crown* 8*vo*.—A Treatise on Calligraphy, a Turkish MS. in NASHK characters, "WRITTEN BY MUHAMMAD, ONE OF THE PUPILS OF ABDULLAH AL-KRIMY, 1006" A.H. = A.D. 1597, *gold tooled leather flap binding*; *demy* 8*vo* (2)

47 A MUREKKEH of twenty-two pages, consisting of entire alphabets in THŪLUTH and in NASKH, attached to the THŪLUTH are dotted measurements in red ink, finely gilded and illuminated, *signed* ABDU-'L-KADER, ASH-SHŪKRY, WRITER TO THE IMPERIAL PALACE, 1215," A.H. = 1800 A.D.; *gold tooled leather binding, in blind tooled leather case*; *imp.* 8*vo* (2)

48 QUR'AN: An Arabic MS., written in single column in the NASKH-ĀJAMY character within rules, with ornamental rosette at the beginning, every page illuminated, on paper, with gilt floral design on the margins; *about half the book missing*; 16*th Century*; *folio*; *the binding and case both damaged* (2)

49 Prayers ascribed to 'Ālī al-Kāri. Written in NASKH in single column within broad gold and coloured rules with illuminated sarlouh, head-pieces and colophon, and with painted floral sprays on some of the margins; *signed* "WRITTEN BY THE SAYYID DARWISH-'ĀLĪ ASH SHUKRY 1116," A.H. = 1704 A.D.; *inlaid and gilt flap binding*; *demy* 8*vo*

50 QUR'AN: Complete copy written in single column in the Māghraby or Western (African) characters, with diacritical points in red, green and yellow; Colophon: "WRITTEN BY THE HAJJ-MUHAMMAD 1232," A.H. = 1816 A.D.; *stamped leather flap binding*; *post* 4*to*

51 IHYAU-ŪLUMU-'D-DĪN: "The Revival of Theology" by the Imām Muhammad al-Ghazāly; the Second Part of the work written in single column within gold and ink rules in NASKH, the headings in THŪLUTH; *signed* "WRITTEN BY ABI-'R-RADHA MUHAMMAD-SAID IBNU-'SH-SHAIKH HĀSAN 1174," A.H. = 1716 A.D.; *gold tooled leather flap binding, in similar case*; *crown* 8*vo* (2)

52 KITĀBU-'SH-SHIRB: "A Treatise on Drinking," by Amraz-Zāshkany at-Tabary; an Arabic MS. written in single column in NASKH, the captions in Kufic with ornamental scrolls in colours; *scribe unknown, c. mid.* 13*th cent.*; *the first leaf and some latter parts missing*; *unbound*; *post* 4*to*

53 MIZĀNU-'L-KHATT: "The Measurements of Calligraphy," in Turkish verse, with rules, instructions and measurements; *signed by* OTHMĀN AL-HALĪMY 1172 A.H. = 1764 A.D.— KULLĀBIYYAH WA-RISĀLIHI MIDĀNIYYAH WA KĀRTĀSIYYAH A Treatise on the importance of Calligraphy and the requisites, by Sharīf Ismaīl, written in Turkish NASKH and *signed* "SAYYID MUHAMMAD SAĪD 1225" A.H. = 1810 A.D.; *both half leather binding*; *demy* 8*vo* (2)

54 NASĀYIKH-ISKANDAR: "The Counsels of Alexander"; an Arabic MS. written in single column in NASTA'LIQ, the illuminated heading in KUFIC, the heading and the repeated name of Alexander in gold THŪLUTH; *signed* "JAAFAR AL-BAISUNKARY 829" A.H. = 1425 A.D.; *blind stamped leather flap binding*; *crown* 8*vo*

55 ISKANDAR-NĀMAH: "The Book of Alexander" in Turkish verse, written in NASTA'LIQ in four columns within gold and coloured rules, the first two pages with illuminated rosettes, two full-page illuminated openings, and the headings illuminated; *signed* "DARWĪSH-HARĪRY 859" A.H. = 1454 A.D.; *inlaid gold stamped leather flap binding*; *medium* 8*vo*

56 Anecdotes of the Life of Anurshirwān al-Ādil in Turkish verse; written in NASTA'LIQ in four columns, within gold and coloured rules, with illuminated head-piece and colophon and gold headings; *signed* "DARWĪSH HARĪRY 859" A.H. = 1454 A.D.; *gold stamped leather flap binding*; *medium* 8*vo*

57 SHARĪATU-'L-ISLĀM: A Work on Muslim Law; an Arabic MS. written in NASTA'LIQ in single column within gold and coloured rules with illuminated sarlouh; *signed* "MUHAMMAD-IBNU-ABDULLAH AL-ASTRABĀDY 892" A.H. = 1486 A.D.; *gold stamped leather binding*; *demy* 8*vo*

58 'TĀRĪKH-RĀSHID: The Third Vol. of the History of the Othoman Dynasty by Sharafu-'d-Dīn 'Alī Yazdi; written in NASTA'LIQ in single column within gold and coloured rules with illuminated sarlouh; *scribe and date unknown*; *gold stamped leather flap binding*; *super royal* 8*vo*

59 TUFHATU WUZARĀ: A Persian Poem of 40 verses written in single column in the best NASTA'LIQ, with illuminated sarlouh and coloured captions on nine leaves of variously coloured paper with gilt floral designs on the margins; *signed* "SHEIKH MAHMŪD AN-NĪSĀBŪRY 953" A.H. = 1546 A.D.; *gold stamped leather binding*; *crown* 8*vo*

60 MĪHRU-MUSTAY: A Love Story in Persian Verse, written in NASTA'LIQ, in double column within gold and coloured rules with illuminated sarlouh; *signed* "SHAIKH MUHAMMAD-IBNU-'L-HĀJJ NĪZĀMU-'D DĪN AL-FĀRISY 933" A.H. = 1526; *flap binding*; 18*mo*

61 QUR'AN: The 30th Section written by "IBRAHIM ASH-SHANKY 1235" A.H. = 1819 A.D.; *pink binding.*—A HILYAH written by 'OMAR AL-WASFY, 1220 A.H. = 1805; *gold stamped leather flap binding.*—The Poem of AL-BURDAH written in THŪLUTH and NASKH by "ABDU-'R-RAHMAN, SURNAMED CHAPANJY-ZĀDAH 1093" A.H. = 1682 A.D.; *paper boards* (3)

62 KULLĀBIYYAH WA-RISĀLIHI MĪDĀNIYYAH WA-KĀRTĀSIYYAH: A Turkish Treatise on Calligraphy, written in NASKH, by "SAYYID MUHAMMAD SAĪD 1225" A.H. = 1810 A.D.; *blind stamped leather binding.*—DUĀTU-'ALĪ, Prayers, in NASKH; *writer unknown*; *gold stamped binding.*—QUR'AN: One Chapter; *flap binding* (3)

63 A MURREKEH of fifteen pages with isolated letters of the alphabet in NASTA'LIQ; at the end in Turkish is the following: "This Murrekeh is in the handwriting of Muhammad-Asaad, al-Yasāry and is one of his best specimens," and beneath, the seal of Mustafa-Īzzat, head of the Ulamā at Constantinople, AL-YASĀRY, "The Left Handed," *died* 1798; *gilt binding*; *in case*; 18*mo* (2)

64 A MURREKEH of sixteen pages with the entire alphabet of the isolated letters in THŪLUTH and NASKH, illuminated, by OMAR AL-WASFY.—Another, of the same character, with twenty pages, by MAHMŪD, surnamed JALĀLU-'D-DIN, 1794 A.D.; *both* 8*vo* (2)

65 A MURREKEH of sixteen pages, by HĀFĪZH-SĀLIH ASĪRY-ZĀDAH, 1743 A.D.—Another of twenty-six pages by a penman unknown.—And another of fourteen pages, by MUHAMMAD-NAZHĪF, 1756 A.D.; all with isolated letters of the alphabet (3)

66 A MURREKEH of twenty-four pages with an Arabic Poem in THŪLUTH and NASKH, by OMAR AL-WASFY, 1804 A.D.—Another of eight pages with the Poem, AL-MUDARĪYYAH by the same writer.—And another of twelve pages of the Traditional Sayings by the SAYYID MUHAMMAD KHĀLIS (3)

67 Three Treatises on the Arabic grammar in two vols.; *paper wrappers.*—The Hundred Proverbs of Imān 'Alī with a rhythmical translation in Persian and Turkish; *paper wrappers.*—And two other Pamphlets; all from the press of Oghlu-Ohannes, Constantinople (5)

68

68 Prayers and Invocations in NASKH ; *signed* "IBRAHĪM AR-RODOSY 1165," A.H = 1751 A.D. ; with two gilt illuminated pages ; *paper boards.*— A Catena of Calligraphists, with a placit by thirteen master calligraphists ; *signed* "ABDU-'L-WAHHĀB, ASH-SHARAFY 1236" A.H. = 1820 A.D. ; *tooled leather binding.* — The Genealogy of the NAKHSBANDIYYAH in NASHK ; *signed* "MUHAMMAD-RASHĪD, AN-NAKHSH-BANDY 1257" A.H. = 1841 ; *paper covers.* — A HILYAH ; *signed* "IMĀM ZĀDAH 1161" A.H. = 1748 A.D. ; *stamped paper covers* (4)

MOUNTED SPECIMENS OF FINE CALLIGRAPHY.

(*all with descriptions and other particulars attached*).

69 Six large Specimens illuminated (6)

70 Seven Specimens on four mounts, all illuminated (4)

71 Eight Specimens on three mounts, all illuminated (3)

72 Five Specimens, by MUHAMMAD QĀSIM, and three, by other writers, on four mounts, all illuminated (4)

73 An AL-HILYATU-'SH-SHARIFAH, by OTHMAN ; and five other Specimens, by various scribes, on five mounts, all illuminated (5)

74 Twelve Specimens, all written by MUHAMMAD QĀSIM, on five mounts, all illuminated (5)

75 Ten Specimens, on coloured grounds, written in gold, some illuminated (10)

76 "Welcome the Coming, Speed the Parting Guest," and "The Parting Guest goes in Peace," two mottoes written in gold on blue ground, by IZZATY ; and ten others, mostly mottoes (12)

77 Twelve Specimens (various), some illuminated, some black and white, by various scribes (12)

78 An IZN-NĀMAH or Diploma of Proficiency, dated 1780 A.D. ; and eleven other Specimens, some illuminated (12)

79 A pear-shaped Inscription in gold, by ABDULLAH-ZŪHDY ; and eleven others (various), some illuminated (12)

80 Eleven Inscriptions of the Traditional Sayings of Muhammad, written by MUHAMMAD QĀSIM ; and one other Specimen, by an unknown writer (12)

81 Twelve Specimens, mostly on coloured grounds, some illuminated (12)

82 Twelve more (various) (12)

83 Twelve more, some illuminated (12)

84 Twelve more, all inscribed with aphorisms, some illuminated (12)

85 Twelve more, all inscribed with aphorisms, by MUHAMMAD QĀSIM of Tabriz, all illuminated (12)

86 Twelve more, all by different scribes, and diverse subjects (12)

87 Twelve more, all by different scribes, and diverse subjects (12)

88 An AL-HILYATU-'SH-SHARIFAH, by the SAYYID ABDULLAH; and eleven other Specimens, mostly illuminated (12)

89 Twenty Leaves for a MURREKEH, written and illuminated by MUHAMMAD QĀSIM of Tabriz (20)

90 A KARA-LAMAH, or Rough Draft, and twelve other Specimens, all with particulars attached; and seven Leaves of MURREKEH, written and illuminated by DARWISH-ALY, died 1673 A.D. (20)

91 Three MURREKEHS, with twenty-six inscriptions, written and illuminated by SHARIF ISMAIL, SHAIKH ABDULLAH, and HĀFIZH-OTHMAN, renowned scribes (3)

92 Three MURREKEHS, by SHAIKH ABDULLAH, the SAYYID ABDULLAH and TAUFĪKY; and a number of loose Sheets, by IBRAHIM AL-MUNIS (4)

93 Four Sheets of gazelle parchment, with the oldest known Kufic characters; ten other Sheets from an early Qur'an; one more of like character; a Leaf from a 9th Century Qur'an; and another, by IBN-MUKLAH, AL-WAZIR (17)

94 A Book of Prayers, written by ABDULLAH, AS SAIRAFY, *c.* 1505; a Leaf of a Qur'an; and ten other Specimens, by SHAIKH ABDULLAH; six KĀRALĀMAH; and two MURREKEH Leaves, by HĀFIZH-OTHMAN (20)

95 Five illuminated Specimens, by the SAYYID ABDULLAH; thirteen others, by ABDU'L KADAR AL-HAMDY; HUSAIN AL-JAZAIRY; the SAYYID MUHAMMAD; and DARWISH-MUHAMMAD; five others, by MUHAMMAD QĀSIM; and an illuminated Chapter 78 of the Qur'an, by MUHAMMAD-AMIN, *dated* 1796 A.D. (24)

96 Thirty-four Specimens, by fourteen different scribes, with full particulars of each (34)

97 Forty-one Specimens, by twenty-eight different scribes, with full particulars (41)

98 Forty-one Specimens, by twenty-seven different scribes, with full particulars (41)

99 Two parts of an ancient Qur'an which once formed part of a legacy to the College of Mankutamuriyyah at Cairo, 13*th century* (2)

100 Nine Leaves from various 14th century Qur'an, and several damaged Leaves (10)

101 Thirty-five Specimens, by six different scribes (35)

102 Thirty Specimens, with descriptions attached (30)

103 Thirty-eight Specimens, some of more than one sheet, with descriptions (38)

104 Two Pages of Persian Poetry, by SULTAN 'ALI, AL-MASH-HADY, cut out by SHAIKH ABDULLAH, and fixed on a white ground, in lacquered binding; also an Inscription from the Qur'an cut on a large sheet of paper with a pen-knife, by ABDULLAH ZUHDY (2)

105 Eight Specimens of embossed paper work, four with inscriptions in relief, one a picture of a lioness attacking an ox, one a hawk on a perch, one a half-length portrait of a shah, and one of the Royal cypher, mounted on boards with ornamental margins (8)

106 Six illuminated Leaves from small MSS., by unknown penmen; and seventeen MURREKEH and other Leaves, with particulars attached (23)

107 Two large Parcels of miscellaneous Inscriptions, by various hands (2)

108 Five Scrolls, mounted on green silk, with ivory stretchers, each bearing exact copies of inscriptions in the Mosque of the Prophet and over the Tomb of the Prophet at AL-MADĪNAH, copied by ABDULLAH ZUHDY, 1860 A.D., in tin cases; with full explanations of the same in an envelope (6)

109 Eighty-two Scrolls of Paper inscribed, *various sizes* (82)

110 Two antique HILYAHS, or Tabula of the qualities and characteristics of the Prophet, mounted on wood with ornamental spiked tops for hanging on walls; and an oblong Mirror, inscribed MA-SHAA-ALLAH; *framed* (4)

111 Four illuminated Examples, by different penmen; *framed* (4)

112 Fourteen Examples; *framed* (14)

MISCELLANEA.

113 An oblong quadrangular silver Box, *wt.* 97 *ozs.* 15 *dwts.*, containing an illuminated inscription chosen by the Sultan Abdu'l Majīd (d. 1860) on the occasion of his intention to renew the MIZĀBU-'R-RAHMAH, or "Waterspout of Mercy" on the AL-KAABAH at Mecca, 1856 A.D.; also four Scrolls, mounted ivory and silver; a Pen Case, with the pens used by ABDULLAH ZUHDY for the writing; and a gold Plaque, *wt.* 2 *ozs.* 12 *dwts.*, with relief Arabic inscription, in a case; the whole contained in a wood box (9)

*** No other copies of these inscriptions exist save one in the Imperial Treasury at Constantinople. The gold plaque is unique.

114 A Case, containing a Knife for making pens, by the maker FANNY; and an ivory MAKTA for nibbing the pens, finely carved and pierced with the maker's name JAWRY; *from the collection of the late Grand Wazir Fuad Pasha* (3)

115 A pair of Scissors used by scribes for cutting leaves of paper, the handles forming the sentence YĀ FATTAH! *i.e.* "O Thou who openest the way," with gold arabesques damascened on both sides

116 A KUBURLUK, or cylindrical Pen-case, of lacquered cardboard, with a metal inkstand in the base, and containing reeds for pens, *formerly the property of* AL-HAJI MUSTAFA AL-WASIFY; three ALTLUKS, or Rests for scribes; three Packets of unused Paper and two Books of Gold Leaf, in a tin box; and a miniature Copy of the poem AL-BURDAH, in a gold tooled leather case (25)

117 A KALAMDĀN, in brown lacquer, with panels of inscriptions; a brass girdle Ink and Pen-case; and a large bundle of Pens and Reeds for pen-making (3)

118 Three leather Portfolios used by scribes to hold papers, two of Constantinople make embroidered with silver, and one Persian, with verses of poetry blind stamped on the sides (3)

119 A folio lacquered Book Cover, with floral designs on an avanturine ground; and another, octavo, with floral centres, corners and borders on a yellow ground (2)

120 A gold-stamped leather flap Book Cover; a Book Cover, with lacquer insides; and two Slip Cases, with gilt ornament (4)

The Property of a Collector.

PERSIAN MINIATURES.

Illustrations from the Shāh-nāmah.

121 GURWĪ ZIRAH cutting off the head of Siāwush over a golden basin, so that his blood should not stain the earth; $8\frac{3}{8}$ *in. by* $5\frac{1}{2}$ *in.*; *a leaf from the* SHĀH-NĀMAH

122 RUSTAM RELEASING BĪZHAN from the well into which he was imprisoned by Afrāsiāb, with Manijah, veiled, looking on; $8\frac{3}{4}$ *in. by* $4\frac{1}{2}$ *in.*; *a leaf from the* SHĀH-NĀMAH

123 RUSTAM KILLING THE KING OF MISSER; $9\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*; *a leaf from the* SHĀH-NĀMAH

124 RUSTAM'S GRIEF at killing his son Sohrab; $8\frac{3}{8}$ *in. by* $5\frac{1}{2}$ *in.*; *a leaf from the* SHĀH-NĀMAH

125 RUSTAM CARRIED AWAY by the Akwān Div while asleep on the ground, $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*; and RUSTAM REMONSTRATING WITH KAI-KĀŪS against his love for the false Sūdāveh, $3\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.*; *two leaves from the* SHĀH-NĀMAH (2)

126 Two Drawings from Qazwīnī's "Marvels of Creation." Two Fishes talking to a Holy Man; and two Women joined, before a scribe; *joined together*, $7\frac{3}{8}$ *in. by* $7\frac{1}{4}$ *in.*

127 A Hunting Scene, and An Audience; *each* $7\frac{3}{4}$ *in. by* $5\frac{1}{2}$ *in.*, with gilt floral borders; *Shāh Tahmāsp School* (2)

128 A King seated on a MADRISA with two Persian Ladies, one on each knee, and his arms round them, a garden in the background; $10\frac{1}{4}$ *in. by* $7\frac{1}{2}$ *in.*; *Indo-Persian*

INDIAN MINIATURES.

129 THE EMPEROR HUMĀYŪN seated, with hands crossed, an open book before him; 7 *in. by* 5 *in.*, gilt scroll border; *Mughal School*

130 AKBAR THE GREAT standing in a field, holding a hawk and a dead duck, $4\frac{3}{4}$ *in. by* $2\frac{3}{4}$ *in.*; JAHĀNGIR, a small bust portrait, $1\frac{1}{2}$ *in. by* $1\frac{1}{4}$ *in.*, under a royal CHUTTER; *both Rajput School*; *on the backs of each a Qata'* (2)

131 KHALĪL ALLAH KHAN, grandfather of Amir Khān, standing holding a jewel; $8\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.*; *Rajput School*

132 PRINCE MURAD, son of Shāh Jāhan, on the neck of an elephant, hobbled with a golden chain, preceded by a company of spearmen on foot; 8 *in. by* $11\frac{1}{2}$ *in.*, with embossed gilt borders; *Mughal School*

133 SHĀH ĀLAMGIR, afterwards the Emperor Aurangzib, seated on a throne looking at a jewel; $6\frac{5}{8}$ *in. by* $3\frac{5}{8}$ *in.*; *Mughal School*

134 NAWAB QĀSIM 'ALĪ seated, holding a HUKA stem, the figure complete, but the drawing unfinished, $5\frac{7}{8}$ *in. by* $3\frac{3}{4}$ *in.*; and TAHAMURASP SHĀH standing, holding a jewel; $6\frac{1}{8}$ *in. by* $4\frac{1}{8}$ *in.*; *Mughal School* (2)

135 MAHER AL-RASHĒT, a Moslem Divine, standing, holding a rosary and a staff; $7\frac{3}{8}$ *in. by* $4\frac{1}{2}$ *in.*; *Rajput School*

136 Portrait of a Moslem Divine, seated writing, an ink drawing very slightly tinted; $6\frac{5}{8}$ *in. by* $4\frac{7}{8}$ *in.*, gilt scroll border

137 JA'FAR SHĀH, a bust portrait in an oval, with flowers in the background, 5 *in. by* $3\frac{3}{4}$ *in.*; and another small bust portrait of a Prince in an oval, $2\frac{1}{4}$ *in. by* $1\frac{3}{4}$ *in.*, with gilt borders (2)

138 JA'FAR BEG, one of Shāh Jahān's ministers, standing, hand on his TALWAR, $7\frac{1}{8}$ *in. by* $3\frac{3}{4}$ *in.*; and another Portrait of a minister, ASAF JAR, standing, 7 *in. by* $4\frac{1}{4}$ *in.* (2)

139 SAYYID ABDULLAH KHAN, minister to the Emperor Farrukh-siyar, seated, offering a mango to a young man seated before him; $8\frac{1}{2}$ *in. by* $5\frac{3}{4}$ *in.*

140 Half-length Portrait of an Indian Princess; $4\frac{1}{8}$ *in. by* $2\frac{1}{8}$ *in.*, with coloured floral borders and wide margins on a gold ground, on the reverse a coloured stem of flowers; *Mughal School*

141 A Portrait of an Afghan seated on his heels, smoking a HUKA on a MADRISA, with a landscape background; $8\frac{1}{2}$ *in. by* 6 *in.*, with gilt borders; *Kangra School*

142 MUNNAVAR KHAN, a young man on a galloping horse holding a spear, on a gilt floral ground; 8 *in. by* 6 *in.*

143 A half nude JAIN YOGĪ, standing by a tree, holding a branch bearing three celosia flowers, to which is tied a jackal; $8\frac{1}{2}$ *in. by* $4\frac{3}{8}$ *in.*, with wide decorative red margins; *on the back a Qata'*

144 A female MURCHAL bearer, standing, waiting for her mistress, holding on her head her mistress's robe, and in her hands a crutch stick and MURCHAL; $7\frac{1}{4}$ *in. by* $4\frac{1}{4}$ *in.*; *Rajput School*

145 RAG DIPAKA, expressive of Fire: A Prince and Lady seated on a balcony of a palace at evening, being entertained by three women, one playing the SĀRANGĪ, and lamps set all round the palace walls; $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*, gilt borders and margins; *Kangra School*

146 RĀGINĪ GAURĪ: A Prince and Lady seated in a garden, holding crossed stalks of flowers, a fountain in front and a palace in the park beyond; $8\frac{5}{8}$ *in. by* $5\frac{1}{2}$ *in.*, with gilt and coloured floral borders and margins on a blue ground, on the back a floral cluster with birds and insects in colours; *Mughal School*

147 A Portrait of a Prince, standing, holding a flower, 9 *in. by* $5\frac{3}{4}$ *in.*; and another, standing, holding a jewel, $7\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.*; *Rajput School* (2)

148 KAI KHUSRAU crossing the sea of Zireh, the SIMURGH standing on a rock in the sea; $11\frac{1}{4}$ *in. by* 6 *in.*; *Indo-Persian*; *on the back a Qata'*

149 A King giving an audience to two nobles, with an attendant holding a MURCHAL and waving a CHAUNRI; $6\frac{7}{8}$ *in. by* $4\frac{1}{2}$ *in.*, gilt borders, and gilt and coloured margins; *Kangra School*

150 Portrait of a Mughal Emperor on horseback; 10 *in. by* $6\frac{7}{8}$ *in.*, with gilt borders; *Kangra School*

151 MUHAMMAD RAZA, a Hermit, seated on a couch, being greeted by his servant Ayar, who is clasping him by the hand; $7\frac{7}{8}$ *in. by* $5\frac{1}{2}$ *in.*; *Kangra School*

152 A Hawking Party resting in a glade by night, $6\frac{3}{4}$ *in. by* $4\frac{5}{8}$ *in.*; and A Woman standing in a field by night, holding two small flowers, $6\frac{3}{8}$ *in. by* $3\frac{1}{2}$ *in.*; *Kangra School* (2)

153 A Princess seated on a throne smoking a HUKA placed beside a flowering plant and holding on her knees a TAMBŪR; $7\frac{7}{8}$ *in. by* $4\frac{3}{4}$ *in.*; *Kangra School*

154 MUHAMMAD LAQUS, a crowned Monarch seated on a throne under a royal umbrella with two MURCHAL bearers on one side, and an outline drawing of another man on his right, and two cherubim overhead, the central figure in gold and colours, the other parts unfinished, $6\frac{1}{2}$ *in. by* 4 *in.*; and A Woman discharging fireworks by night, 6 *in. by* $3\frac{7}{8}$ *in.* (2)

155 A Feasting Scene within a palace wall, $3\frac{1}{8}$ *in. by* $2\frac{1}{4}$ *in.*, with gilt borders, and broad margins painted with detached floral sprays, on the back a Qata'; and A Hunting Scene by torch-light, $3\frac{7}{8}$ *in. by* $6\frac{3}{8}$ *in.*; *both Indo Persian* (2)

156 An Irrigation Scene with cattle working a water-wheel and conveying the water along a trough to a basin and thence to flower beds, along which a gardener is walking; $8\frac{3}{8}$ *in. by* 6 *in.*; *Rajput School*

157 A YOGĪ seated on a tiger-skin mat outside a mosque, leaning on his crutch-stick and looking at a pair of pea-fowl; in front a pond with ducks; $8\frac{3}{4}$ *in. by* 6 *in.*; *Kangra School*

158 A NAYIKA, one of the ideal types of hero lovers, a woman standing beside a tree loosing a jewelled armlet; 8 *in. by* 5 *in.*; with gilt border; *Kangra School*

159 SELLING A TALKING PARROT: A Dealer showing off two birds in cages to an intending buyer, and behind a curtain a woman imitating a parrot's voice and making wonderful speech; 8 *in. by* 5 *in.*; with gilt border; *Kangra School*

160 A Male Ascetic walking along carrying a fan, staves and a gourd, following a dog with a band of crotals round his neck and another on his haunches; an ink drawing enriched with gold; $7\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.*

161 A Camel in brown outline, slightly shaded, on a coloured field; $6\frac{5}{8}$ *in. by* $9\frac{1}{4}$ *in.*; with gilt border

162 Two Elephants fighting, with men on their backs; an ink drawing; $6\frac{3}{8}$ *in. by* $9\frac{5}{8}$ *in.*; with gilt border

163 RUSTAM holding in leash a lion with a bell on its collar; 6 *in. by* 8 *in.*; with gilt border; *Kangra School*

164 Indian Ladies bathing in a lotus pond in a Zanana garden; 8 *in. by* $5\frac{1}{4}$ *in.*; with gilt border and margins; *Kangra School*

165 Two Hindu Ladies, three-quarter length, side by side, one with her arm round the shoulder of the other, within an oval with coloured flowers in the corners; $9\frac{3}{8}$ *in. by* $7\frac{1}{2}$ *in.*; *Jammu School*

166 Two Ladies, side by side, full length, one holding a cup, the other a carafe, 7 *in. by* $4\frac{1}{2}$ *in.*; and Three Ladies worshipping the Lingam under a tree by night, $6\frac{1}{8}$ *in. by* $4\frac{1}{4}$ *in.*; both with gilt borders; *Kangra School* (2)

167 Two Men visiting a female ascetic seated outside a house on a bench with books beside her, in the foreground a dog stretched-out on the ground; $6\frac{7}{8}$ *in. by* $4\frac{3}{4}$ *in.*

168 A Lady standing on a flower-girt field, holding a flower; $6\frac{1}{2}$ *in. by* $4\frac{3}{8}$ *in.*, with gilt border; *Kangra School*; on the back a flower in colours

169 A Lady standing in conversation with an old Muslim who is holding a bottle, $6\frac{1}{2}$ *in. by* $3\frac{3}{4}$ *in.*; and Three Women worshipping the Lingam at night, $5\frac{7}{8}$ *in. by* 4 *in.*; both with gilt borders; *Kangra School* (2)

170 A Hawk on a perch, and three other drawings of Birds, in colours, with gilt borders (4)

SECOND DAY'S SALE.

Tuesday, June 13th, 1922.

The Property of a Collector

(*Continued*).

BOOKS.

LOT

171 FIRDAUSI: SHĀH-NĀMAH. A Persian MS. written in Nasta'liq, in four columns, within gold and coloured rules, on 410 leaves, the first two pages illuminated but damaged, with 19 full-page and two half-page miniatures; *dated* 814 A.H. = 1411 A.D.; *stamped leather binding*; *folio*

*** One of the miniatures shows Kai Khusrau with his mother Ferangis and Gir crossing the rapid and foaming River Jihun.

172 FIRDAUSI: SHĀH-NĀMAH. A Persian MS. written in Nasta'liq. in four columns, within gold and coloured rules, on 495 leaves, with 12 illuminated pages, marking the divisions of the book, four full-page miniatures, and on the reverse of each a large flowering plant form; *last page imperfect and without date but probably 14th century, half bound*; *folio*

*** The text of this Shāh-nāmah differs from later copies of the work and there are other indications which point to this MS. being very rare.

173 FIRDAUSI: SHĀH-NĀMAH. An Indo-Persian MS. written in four columns, within gold and coloured rules, on 414 leaves, with two illuminated sarlouhs and 19 half-page miniatures by the hand of more than one artist; *without date but late 16th century*; *leather binding*; *folio*

*** One of the miniatures shows the first attempt at aerial navigation by Kai Kā'ūs.

174 SA'DĪ: KULLIYYĀT. A Persian MS. written in Nasta'liq, the prose portions in single broad column and narrow marginal column, the verse portions in double column with marginal column, on 418 leaves, with two finely illuminated title-pages, seven sarlouhs and two full-page frontispieces showing

LOT 174—*continued.*
Mongolian influence; *signed* SANAMUDIN ALWAHIDI AL HASANI, *and dated* 923 A.H. = 1517 A.D.; *on the back of the last page is the illuminated seal of Sultan (?) whose name appears as the owner for whom the book was written; gold tooled leather binding;* 8vo

175 Part of a Persian MS. in very dilapidated condition, but with about 100 miniatures or parts thereof of a peculiar style; *cloth; folio*

176 Part of an Indo-Persian SHĀH-NĀMAH, with illuminated chapter heading and eleven miniatures; *leather binding; folio*

177 A Persian MS. of Poems, with two illuminated sarlouhs and three miniatures; *half bound; folio*

178 A Persian MS. with two illuminated pages and five miniatures; *morocco binding; folio*

179 A Persian MS. with illuminated sarlouh and twenty-two miniatures; *leather binding, with water gilt floral design; super royal* 8vo

180 A Persian MS. dated 1590, with sarlouh and nine miniatures; *half bound; royal* 8vo

181 QAZWĪNĪ: 'AJĀ'IBU'L-MAKHLŪQĀT, "The Marvels of Creation." A Persian MS. with illuminated sarlouh and 87 miniatures of the Indo-Persian School; *late 16th century; leather binding; imp.* 8vo

182 A Persian MS. much wormed, with illuminated title-page, frontispiece and eight other miniatures; *no covers; demy* 8vo

183 A Persian MS., dated 901 A.H. = 1495 A.D., with illuminated sarlouh, two frontispieces and twelve half-page miniatures; *gold tooled leather flap binding; post* 4to

184 A Persian MS., the two first pages illuminated, and with six whole-page miniatures; *lacquered binding; floral design; crown* 8vo

185 A Persian MS., with two illuminated sarlouhs and 37 miniatures; *leather binding; demy* 8vo

186 A Persian MS. with two miniatures; *imperfect; cloth binding; medium* 8vo

187 An Indo-Persian MS. 'AJĀ'IBU'L-MAKHLŪQĀT, with sarlouh and 33 small drawings in the text

188 An Indo-Persian MS. with four miniatures; and a Scrap Album, with 10 small drawings (2)

189 An Indo-Persian SHĀH-NĀMAH, written in four columns, on 363 leaves, with two illuminated sarlouhs and seven very curious miniatures, *and dated* 1247 A.H. = 1831 A.D.; *lacquer binding*; *floral design*; *imp.* 8*vo*

190 An Album, containing twelve Persian drawings of the Fath 'Ali Shāh period, seven figure subjects and five floral; *medium* 8*vo*

191 Part of a QUR'AN; *probably XIV Cent.*; in a large Naskh hand, 13 lines to a page; *imp.* 4*to*

192 Two Persian MS. Poems of HĀFIZ; *the larger dated* 982 A.H. = 1562 A.D.; 8*vo* (2)

193 A Persian MS.; *dated* 1024 A.H. = 1606 A.D.; *bearing on the last page the seal of the Emperor Aurangzib, and dated* 1070 A.H. = 1659 A.D.; *gilt leather binding*; 18*mo*

194 QUR'AN: Arabic MS. written in Naskh, on 377 leaves, the first four pages fully illuminated, the borders of every page with gilt floral arabesques of various designs; *without date but XVI Cent.*; *gilt stamped leather binding and doublures*; *crown* 8*vo*

195 QUR'AN: Arabic MS. written in Naskh, on 395 leaves, with twenty pages of illumination, the other pages with gilt floral scrolls on the borders; *without date but XVI Cent.*; *lacquered binding and doublures*; *floral designs*; *crown* 8*vo*

196 QUR'AN: Arabic MS. written in Naskh, on 359 leaves, the two first pages illuminated, the insets all remounted; *lacquered binding*; *medium* 8*vo*

197 QUR'AN: Arabic MS. written in Naskh, on 295 leaves; *much wormed*; *lacquer binding and doublures*; *medium* 8*vo*

198 QUR'AN: Arabic MS. written in Naskh, with red interlineation in Persian, on 231 leaves, with six full-page illuminations; *lacquer binding and doublures*; *medium* 8*vo*

199 A Persian MS. Poem; *lacquer binding*; and another, with two finely illuminated pages; *lacquer binding*; 8*vo* (2)

200 A Persian MS. HĀFIZ, the two first pages richly illuminated; *gold stamped leather binding*; and another Persian MS. with various coloured papers having gilt floral borders; *half bound*; 8*vo* (2)

201 PUNCHURA: Three MSS., one Arabic with two illuminated pages, all other pages with coloured floral borders; *lacquer binding*; 12*mo*; another, Persian, with two illuminated pages; *textile binding*; 4*to*; and a third, Arabic; *without covers*; 8*vo* (3)

202 NIZĀMĪ: KHAMSAH. A Persian MS. written in four columns on 486 leaves, the two first pages illuminated, five sarlouhs, and 29 miniatures of the Shāh Tahmasp School; *leather binding, much wormed*; *post* 4*to*

203 A Persian MS., with 18 miniatures, *leather binding, crown* 8*vo*; an Astronomical Work, with drawings of horses, *leather binding, demy* 8*vo*; and another (3)

204 Three small QUR'AN, *each with lacquer binding* (3)

205 PUNCHURA, an Arabic MS.; two Albums of Qata'; and two Persian MSS. (5)

206 FIRDAUSI: SHĀH-NĀMAH. A Persian MS. written in Nasta'liq, in four columns and margins within gilt and coloured rules, on 242 leaves, with two illuminated sarlouh and 16 half-page miniatures; *dated* 1032 A.H. = 1622 A.D.; *green coloured* SOOKTEH *binding*; *folio*

207 FIRDAUSI: SHĀH-NĀMAH. A Persian MS. written in Nasta'liq, in four columns within coloured rules, on 584 leaves, with four illuminated sarlouh and 34 half-page miniatures of Indo-Persian type; *dated* 1235 A.H. = 1819 A.D.; *plain morocco binding*; *folio*

208 QUR'ĀN: An Arabic MS. written in Naskh; *without date*; *calf flap binding*; *a small square book*

209 QUR'ĀN KA TAFSIR, "A Commentary on the Koran," by FAKHRE RAZI. An Arabic MS. written in Naskh, in single column within gold and coloured rules; *said to be of the date* 1158 A.H = 1745 A.D., *but the last few pages are defective, and the colophon missing*; *stamped leather binding*; *folio*

210 HINDI DOHERA, "A Collection of Poems," written on 34 leaves of thick paper, with various coloured marbled borders, and with three miniatures; *signed* IBRĀHIM; *half bound*; 8*vo* 16*th Cent*

Other Properties.

PERSIAN MINIATURES.

211 Rustam seizing the girdle of Afrasiyab, drags him from his horse, but the girdle breaking he falls to the ground and escapes; $7\frac{1}{2}$ *in. by* 5 *in.*; *a leaf from a* SHĀH-NĀMAH; *XVI Cent.*

212 Feridun strikes the evil King Zohāk on the head with his mace; the two sisters of Jemshid whom he had sawn in two, Shahrnāz and Arnawāz, looking out of a window; to the right of this scene the sons of Feridun in dispute as to the shares of their father's kingdom; $5\frac{1}{4}$ *in. by* $5\frac{1}{8}$ *in.*; *a leaf from a* SHĀH-NĀMAH; *XVI Cent.*

213 An Audience: A King seated on his throne and a group of eight princes and attendants around him; 8 *in. by* $4\frac{1}{4}$ *in.*; SHĀH TAHMĀSP *School*; *XVI Cent.*; *framed*

214 Two ornamental Drawings, leaves from a MS. HĀFĪZ: A Gourd Vine and a Grape Vine, each with fruit, and birds interspersed among the branches or flying; $7\frac{1}{8}$ *in. by* 4 *in.*; *XVII Cent.* (2)

215 Two Indian Miniatures. Scenes in the Life of Krishna: As the bad boy with his hand in the butter-churn which his mother is working, and Lakshman crawling along on the ground; and Krishna tireing Radha's hair after the night of the RĀSA-MANDALA; $6\frac{3}{4}$ *in. by* $4\frac{1}{4}$ *in.*; with pointillé border on a gold ground; *very fine work of the Kangra School*; on the backs flowers and birds in colours and gold (2)

215A SIYAHAT-NĀMAH-E-HATEM, "The Book of Travels of Hatem," an Indo-Nasta'liq MS. written in single column, within gold and coloured rules, on 220 leaves, the first two pages illuminated and with 47 miniatures; *half bound*; *crown 8vo*

FROM AN ALBUM BY MUHAMMAD SADŪK

of the New School, Kadjarie period, 18th Cent.

216 The Temptation of Saiawūsh by Sudaveh, his stepmother, in the SHUBISTAN of his father's palace; and Saiawūsh proving his innocence by the ordeal of fire, the King Kaikaus and Sudaveh at the scene; *the latter signed* MUHAMMAD SADŪK; $5\frac{5}{8}$ *in. by* $8\frac{5}{8}$ *in.*; with ornamental borders (2)

217 Two Lovers seated and a servant bringing in refreshment, 5 *in. by* $7\frac{3}{8}$ *in.*; and A Girl about to cast herself on the funeral pyre of her beloved, $5\frac{5}{8}$ *in. by* $8\frac{5}{8}$ *in.*; both with ornamental borders (2)

218 Four Illustrations of a Story, the subject of which is not given, a young man and woman being concerned, one being a water scene; 5 *in. by* $6\frac{1}{2}$ *in.*; all with gilt animated margins (4)

219 A Lion feasting on the leg of a deer and two Jackals waiting for a share, 5 *in. by* $7\frac{1}{2}$ *in.*; and Lovers in an interior scene, *in the Shāh Tahmasp style*, $6\frac{1}{2}$ *in. by* $3\frac{5}{8}$ *in.*; the last from a different album (2)

LACQUER.

220 A KALAMDĀN, the top decorated lengthwise with a girl standing by some ducks, reaching up and pulling at a branch of palm, on the sides alternate landscapes and busts of women; $9\frac{3}{4}$ *in. long*

221 A KALAMDĀN, brown lacquer, with panels of GUL-U-BULBUL decoration on top and sides; $8\frac{3}{4}$ *in. long*

222 A KASHKOUL, a water vessel for the TA'ZIYA celebration, formed of a double cocoanut carved in low relief with an inscription, bands of ornament and floral design and figure of a Persian horseman with a hawk; 5 *in. high by* $9\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.*; with chain for suspension (2)

223 Four pairs of boards for Book Covers, two Mirror Cases, six Playing Cards for the game AL NAS, and two other Pieces (14)

224 Nine Kalamdān (9)

225 PACHISI, a cruciform cloth and 32 pieces of lacquered ivory, eight tall figures, eight short figures, four white, four red, four green and four parti-coloured birds for the Indian game, and eight other odd pieces, in a bag (42)

INDIAN MINIATURES.

The Property of a Lady.

Removed from a well known Scots Castle.

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226 A group of four Indian Ladies, bathing in a stream, are being watched by a Saiva ascetic seated on the far bank, and on the near bank two ladies are worshipping the LINGA-YONI symbol at the mouth of a cave; $8\frac{7}{8}$ *in. by* $5\frac{3}{4}$ *in.*, with gilt borders; *on the back a leaf of a MS.*; *Kangra School*

227 Scene at a Well: A Prince, on a dappled horse, has drawn up by a well where nine women are drawing water, and one of the women is offering him a drink, in his rear are two horsed attendants, and one on foot, the right half of the scene finished in colours, the left half only sketched in; $4\frac{3}{4}$ *in. by* 7 *in.*

228 Majnūn in the Wilderness, a very fine ink drawing of a rocky forest, with monkeys and birds in the trees, partridges on the rocks, lions, leopards, jackals, foxes, deer, a horse and foal, and other animals, ducks and fish in a stream; 9 *in. by* $5\frac{3}{4}$ *in.*

229 A Sunni Muhammadan Faqīr seated smoking on a tiger skin mat, absorbed in meditation, and a woman supplicating him; $6\frac{7}{8}$ *in. by* $4\frac{3}{4}$ *in.*, with gilt scroll borders

230 An ascetic follower of Bal Nath seated, with his peculiar earring and whistle, smoking a pipe; $5\frac{3}{8}$ *in. by* $4\frac{3}{8}$ *in.*

231 A group of five Muhammadan Ascetics, male and female, one seated smoking, one standing holding his club, begging bag and pot, and the others between at their camp under trees; $8\frac{1}{8}$ *in. by* $5\frac{1}{2}$ *in.*

232 A Durbar of the Emperor Tīmūr (1369-1404), with a great company of nobles, female musicians, men-at-arms, and in the foreground elephants and horses, in ink, with slight washes of colour; 12 *in. by* $7\frac{1}{8}$ *in.*

233 The Accession of Prince Sajanfaran, with his ministers testifying their fealty, an ink sketch with faint colouring, on skin mounted on cardboard; $8\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.*

234 A Durbar of Muhammad Shāh (1719-1748), seated on a garden terrace, he has behind him Zaffar Khān, Burhan ul Mulk, and Musaffar Khān, and before him the Nizam ul Mulk of Deccan, Azīm Khān, Samsam-uddaula, and Rajah Jai Singh Sawa, in order from right to left, the figures all in outline, the garden railing and the trees beyond in finished colouring; 8 *in. by* 12 *in.*

235 A Durbar of Ranjīt Singh, the Emperor (1799-1839), seated under a canopy, with Kharag Singh facing him, next the emperor are two young princes, with Sher Singh on their left, and in two long lines the important men of the troublous times following on the death of the emperor, all named; $11\frac{1}{4}$ *in. by* $9\frac{3}{8}$ *in.*

236 Churrus Eaters: A Group of fourteen Men, seated under trees, engaged in preparing or using the intoxicating product of hemp, some showing the effects; $7\frac{7}{8}$ *by* $6\frac{3}{8}$ *in.*

237 An old Man, seated outside a rustic shelter among his pots and pans, with a spinning-wheel before him; $9\frac{3}{8}$ *in. by* $7\frac{3}{8}$ *in.*

238 A Camping Scene: Grouped in front of a wind screen, on which a bird in a cage is hung, are twelve Hindus, mostly seated, but one stretched out on the ground, one is preparing food, and on one side is the head of a horse feeding from a bowl of grain; 8 *in. by* $8\frac{7}{8}$ *in.*

239 Two Muhammadans seated, facing, on a MADRISA, overlooking a wooded park, one leaning his hand on a curious crutch stick, a fountain and flower beds in the foreground; $7\frac{1}{4}$ *in. by* $5\frac{3}{8}$ *in.*

240 A Prince, on a white horse, passing to the left, with a footman on each side; 8 *in. by* $5\frac{3}{4}$ *in.*; *Kangra School*

241 Portrait of a Vaishnava Brahman, head and neck only; $9\frac{1}{4}$ *in. by* $7\frac{1}{8}$ *in.*

242 Portrait of a Turkish Official, standing, full-length, holding the tube of a pipe held by a Hindu servant, a water-colour drawing; $17\frac{1}{4}$ *in. by* $11\frac{5}{8}$ *in.*

243 Eastern Miniatures: An Album, containing forty-seven Indian, Indo-Persian and Persian miniatures, one Qata', a photograph, and a water-colour drawing of a chimney-piece; *half morocco*, folio

Other Properties.

RĀG-MALA,

OR PICTORIAL REPRESENTATIONS OF MUSICAL EXPRESSIONS.

By Pahari Artists.

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244 Rāg Malakausa, expressive of love and mirth: A Prince, seated in a chair, and two women before him, one bringing for him a garland of white flowers. Rāginīs of this mode: Todi, a Lady, seated on a mound playing a rajani-vina, and attracting deer; Gunkalī, a Lady, seated outside a house picking white flowers to make a garland; Gaurī, a Lady, seated under a tree on a mound, holding two straight sticks formed of coloured flowers in stripes; Kokaba, a Lady, standing between two trees holding two garlands, and two peacocks in the foreground (5)

245 Rāg Bhairaun, expressive of reverence: An Ascetic, with the appearance of Siva, seated on a tiger skin mat, attended by five women, and a bull reclining in front. Rāginīs of this mode: Bhairavī, two Ladies presenting offerings and worshipping the linga-yoni symbol in a small tower, wherein a female ascetic is seated; Sindhuvi, a male Ascetic, seated, holding a rajani-vina, and a male visitor, leaning on a crutch stick, beside him; Bairari, a Prince, with his arm round a woman's neck (4)

246 Rāg Hindola, expressive of love, and with swinging rhythm: Krishna and Rhada in a swing, with female attendants and musicians, and wading birds in a pond. Rāginīs of this mode: Bilawalī, a Lady, decking her ear with jewels, her face reflected in a glass held by her maid; Lalita, a Lady, lying in a swoon, and a prince walking away with a necklace of pearls; Ramakalī, a Woman, seated, threatening an amorous young man, and her female attendant; Patamanjarī, a Lady, seated with arms crossed, listening to a woman playing the rajani-vina (5)

247 Rāg Megha, expressive of carnal desire, and joy at the coming of the rainy season: Krishna and Rhada dancing to the music of four women in a shower of rain. Rāginīs of this mode: Bhūpalī, two Women talking at the door of a house; Gujrī, a Lady, seated, and another standing, each holding two flowers. Bibhasa, expressive of annoyance: A Lady, seated on a couch beside a prince, who is aiming an arrow at a cock which has disturbed his rest (4)

248 RĀG SHRĪ, expressive of rejuvenance: A Prince, seated, listening to the music of a RAJANI-VINA, and the tinkle of CHITTIKA by an animal headed man. RĀGINĪS of this mode: BASANTA, a Prince and a Lady dancing to the music of women, while others are squirting coloured water, as at the HULI festival; DHANĀSHRĪ, a lonely Woman seeking to comfort herself, about to draw a portrait of her lord; ASĀWARĪ, a female Ascetic, playing a TOMBI, and charming snakes (4)

249 RĀG DĪPAKA, expressive of fire, sung at the time for lighting lamps: A Prince and Lady under a pavilion, listening to the music of two women, candles burning in the foreground. RĀGINĪS of this mode: KĀMODA, a Prince embracing a lady, a cat on the floor; DESHĪ, a Lady on a couch, stretching herself; KĀNHRA, two Men holding up their hands before a prince, and an elephant, with a part of his trunk cut off, falling over; KEDARA, seated on a tower, is a female ascetic with two visitors, and on the river below a man asleep in a waiting boat, full moon in the sky (5)

250 VARIOUS RĀGA: SĀRANGA, a Woman with a water pot on her head walking beside a stream in which is a wading bird; MADHUMĀDA, an Old Woman comforting a younger woman who is terrified by thunder and lightning; SHAM KALIAN, an Ascetic seated outside a hut, holding a rosary and a tiger reclining beside him; SINDORA, a Woman seated on a mound in a lake, holding a RAJANI-VINA and holding up an inviting finger to a bird in a tree

251 VARIOUS RĀGA: NATTANĀRĀYANA, the RĀG of Battle, a horseman and footman fighting, a headless man on the ground, and three women in the background; KHĀMBAVATĪ, a four-headed Brahma on a mat, with fire burning beside it and a woman standing adoring; DESAKĀR, Three Acrobats performing, and two wrestling; DEVGANDAR, an almost nude Ascetic seated outside a mosque leaning on a crutch stick and two peacocks looking at him; MORAVA, a Man climbing up a slanting pole to a palace roof where a lady lies asleep, the palace guards asleep; the last in black and white, unfinished; also a drawing of Durga Kali (6)

BY RAJPUT ARTISTS.

252 RĀG MĀLAKAUSA, expressive of love and mirth: A Prince seated with his lady under a pavilion, with women attendants and musicians. RĀGINĪS of this mode: TODĪ, a Woman standing against a tree attracting deer by the music of her RAJANI-VINA; GAURĪ, a Woman standing holding two crossed sprays of flowers, with two groups of peacocks beside her and a lotus lake in front; GUNKALĪ, a Woman seated

LOT 252—*continued.*
outside a house picking flowers from two plants in vases before her, a CHAUNRI bearer behind; KHAMBĀVATĪ, a Woman seated on a lotus flower holding a RAJANI-VINA, another kneeling to her right, and two deer and a peacock before her by a lotus lake

253 RĀG HINDOLA, expressive of calm joy and the swinging motion: Krishna and Rhada in a swing with female musicians and attendants, rather curiously with rain falling. RĀGINĪS of this mode: RAMAKALĪ, a Prince taking leave of a lady in a house, two women outside the door, and a horse and man servant waiting; BILĀWALĪ, a Lady seated decking her ears with jewels and looking into a mirror held by a kneeling servant, a CHAUNRI bearer, and a VINA player; PATAMANJARĪ, a Lady on a couch smelling a flower, with a musician and CHAUNRI bearer; LALITA, a Woman lying on a couch, and her lord walking away with garlands, a horse and groom in waiting (5)

254 RĀG DĪPAKA, expressive of fire, sung at the time for lighting lamps: A Prince and his lady seated, and four female attendants all holding lamps. RĀGINĪS of this mode: KEDARA, a Lady seated talking to an ascetic, a Prince also seated waiting for her, an attendant writing, and a horse and attendant waiting; KĀNHRA, Krishna holding a tusk, and Rhada in a palace, with two Princes outside supplicating him, and an elephant and MAHOUT waiting; KĀMODA, a Lady seated before a shrine for a LINGAM covered with flowers worshipping Siva, and two attendants, a lotus lake and wading birds in front (4)

255 RĀG SHRĪ, expressive of love and rejuvenance: A Prince seated beside a lady and three musicians with VINA, CHITTIKA and MRIDANGA performing before them. RĀGINĪS of this mode: ASĀWARĪ, a Lady seated under a tree holding a snake, while another seated before her playing a TOMBI is charming snakes; DHANĀSHRĪ, a Lady seated drawing a portrait of her lord, with female attendants, the Prince on horseback with a runner just arriving at the house; MĀLASHRĪ, a thin delicate Woman sighing for her lord, a woman talking to her, a musician behind, and a Prince in an upper chamber looking at a woman holding a garland; BASANTA, Krishna and Rhada looking at a vase filled with large flowers carried by a woman followed by a group of musicians (5)

256 RĀG MEGHA, expressive of carnal desire and joy at the coming of the rainy season: Krishna holding a RAJANI-VINA and dancing with a GOPI to the music and clapping of hands of six other GOPIS, cattle reclining and lotus pond in front. RĀGINĪS of this mode: MALARA, a Female Ascetic telling her beads while a musician plays before her and a MURCHAL

LOT 256—*continued.*

bearer stands behind; GŪJRĪ, a Lady seated playing a RAJANI-VINA, and a peacock with tail spread before her, two others in a tree, and a woman with a bow under it; BHŪPALĪ, a Female Ascetic seated outside a palace and in the garden a holy man receiving adoration from two children (4)

257 VARIOUS RĀGA: PAÑCHAMĀ, expressive of love and a calm night, A Prince fondling a lady and a servant outside the door giving coins to musicians; KHAMĀJ, expressive of love and devotional praise, a Lady worshipping before a flaming brazier and a four-headed Brahma; MĀND, expressive of love, Krishna and Rhada seated vis-à-vis and women bringing in refreshments; NATTANĀRĀYANA, the RĀG of Battle, expressive of the joys of conflict, Three Women on an elephant fighting a prince on a horse and a man on foot, with two others fighting in the foreground (4)

258 VARIOUS RĀGA: KAKAKSH, a Lady standing in a garden holding in each hand a white garland, lotus pond, birds, and a monkey in the foreground; MALIGAND, a Prince going towards a house with a lady; KHIMARĪ, a Lady lying on a couch being fanned by an attendant and Krishna aiming a floral arrow at her; BIBERANGĪ, a Lady seated under a pavilion wringing her hands, and two female attendants, one burning camphor (4)

259 VARIOUS RĀGA: DESH, a Group of three female acrobats and a man beating a MRIDANGA, and in the foreground two men wrestling; BERANGI DESH, a Prince and a Lady on a couch, the lady and waiting woman waving to each other. RĀGINĪ: BHAIRAVI, a Lady worshipping a PANCHAMUKI form of LINGAM in a garden pavilion with a group of musicians; MADHUMĀDHVI, a Lady holding up a bowl of food to a peacock on a corner of a palace (4)

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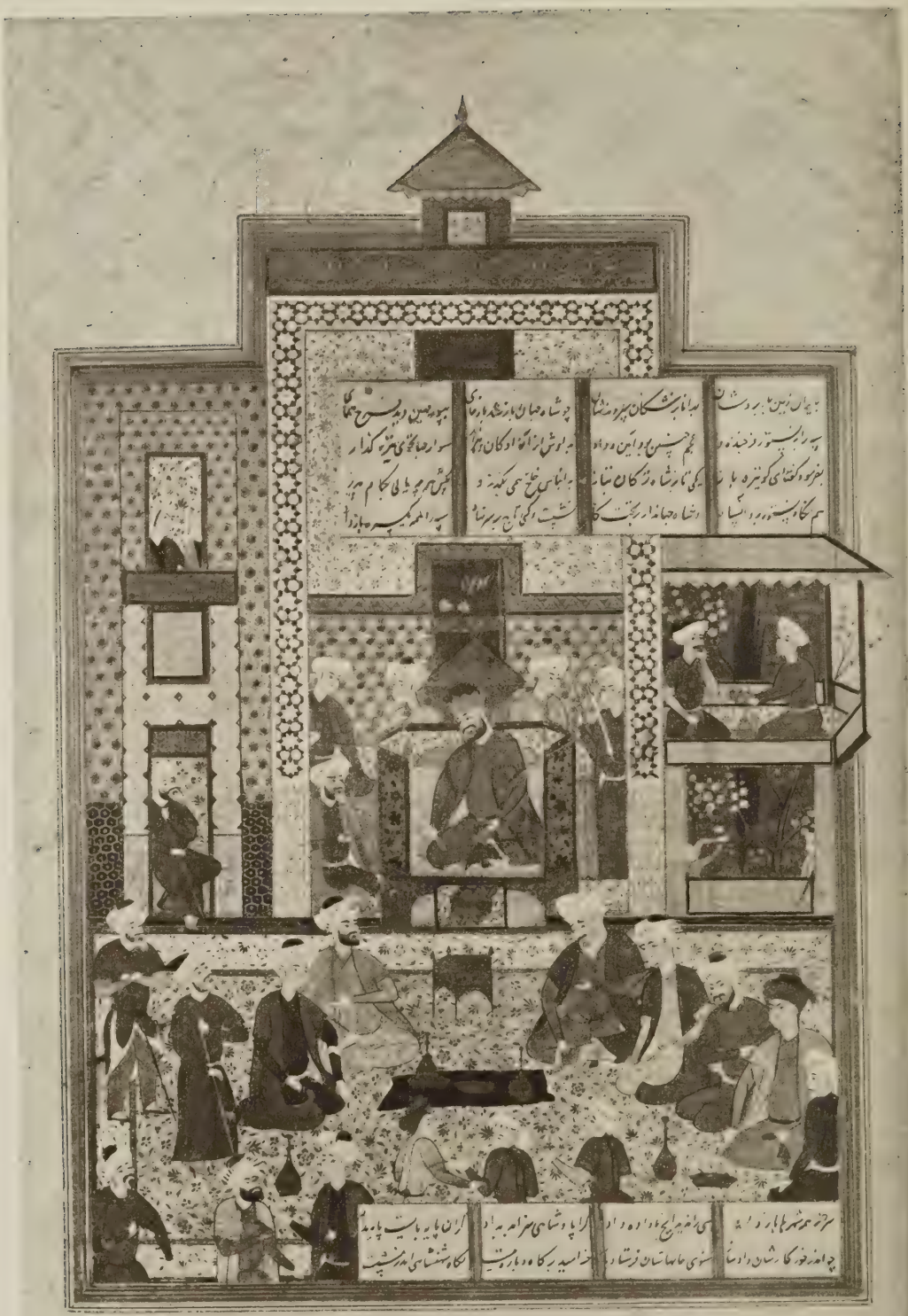
260 A Wild Boar Hunt with four Sikh horsemen engaged, $7\frac{1}{2}$ *in. by* 10 *in.*; and a Deer Hunt in which is also a Boar, with two Sikh horsemen and four footmen, $7\frac{3}{4}$ *in. by* 11 *in.*; *both Jammu School* (2)

261 A Horseman attacking a wild boar with a sword, $6\frac{7}{8}$ *in. by* $4\frac{5}{8}$ *in.*; and a Lady worshipping at the shrine of Siva, $8\frac{1}{8}$ *in. by* $5\frac{3}{8}$ *in.*; *Rajput School* (2)

262 Angels ministering to a Holy Man, 7 *in. by* 5 *in.*; a Lady seated smoking a HUKA, $7\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.* RĀG KĀNHRA: Krishna holding a tusk and two Princes supplicating him, an elephant waiting, 8 *in. by* $6\frac{1}{2}$ *in.*; *Rajput School* (3)



Lot 268.

The Property of a Gentleman.

PERSIAN MINIATURES.

263 Tur, one of the sons of Feridun, killing his brother Irij by hitting him on the head with a golden stool ; $4\frac{7}{8}$ *in. by* $5\frac{1}{8}$ *in.* ; *a leaf from an early XVI Century Shāh-nāmah*

264 The Seventh Labour of Rustam : Arrived at the Seven Mountains he has bound his guide Aūlād to a tree, and entered the demon's cavern, where he killed the white demon ; $5\frac{1}{4}$ *in. by* 7 *in.* ; *a leaf from an early XVI Century Shāh-nāmah*

265 Rustam releasing Byzun from the well into which he had been thrown by Afrāsiyāb for a love episode with Manijeh, the daughter of Afrāsiyāb, who stands weeping for joy at his release ; 5 *in. by* 5 *in.* ; *a leaf from an early XVI Century Shāh-nāmah*

*** Illustrated in Schulz : "DIE PERSISCH-ISLAMISCHE MINIATURMALEREI," plate 63.

266 Isfendiyār, on the enterprise of the HEFT-KHAN, at the second stage kills a lioness, having already slain a lion, his party standing aside that he alone might attack them ; $4\frac{5}{8}$ *in. by* $5\frac{1}{8}$ *in.* ; *a leaf from an early XVI Century Shah-nāmah*

267 Dārā dying, having been treacherously murdered by his own ministers Mahiyar and Jamūsipar, and Sikander holding his head in his lap, the murderers held with a rope round their necks ; $4\frac{7}{8}$ *in. by* $5\frac{1}{8}$ *in.* ; *a leaf from an early XVI Century Shāh-nāmah*

268 King Anūshirwān the Just on his throne attended by his wise minister Buzurjmihr, giving a reception and feast within the palace ; *a full-page miniature*, $13\frac{1}{2}$ *in. by* 9 *in.* ; *Timurid School, XVI Century*

[*See* ILLUSTRATION].

269 A Battle Scene, the charge being sounded by trumpeters, and horsemen rushing upon each other ; $9\frac{1}{8}$ *in. by* 7 *in.* ; *a leaf from a XV Century Shāh-nāmah*

270 Rustam killing the Akwan Div ; $9\frac{1}{8}$ *in. by* 7 *in.* ; *a leaf from a XV Century Shāh-nāmah*

271 Rustam releasing Byzun from the well ; $9\frac{1}{4}$ *in. by* 7 *in.* ; *a leaf from a XV Century Shāh-nāmah*

272 Rustam's sudden discovery on killing his own son Sohrāb in single combat; $9\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.*; *a leaf from a XV Century Shāh-nāmah*

273 The Capture of Siāwush by Gerziwas and Pilsam, with horses waiting behind tents in the background; $9\frac{1}{8}$ *in. by* 7 *in.*; *a leaf from a XV Century Shāh-nāmah*

274 A Warrior killing a dragon and rescuing a man swallowed by the monster; $9\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.*; *a leaf from a XV Century Shāh-nāmah*

275 Minuchihr and Kaku struggling together, each on horseback, and other warriors fighting; $9\frac{1}{4}$ *in. by* $6\frac{7}{8}$ *in.*; *a leaf from a XV Century Shāh-nāmah*

276 A Battle Scene, with much slaughter, and prisoners bound being taken away; $9\frac{1}{8}$ *in. by* 7 *in.*; *a leaf from a XV Century Shāh-nāmah*

277 Sikandar's grief at the murder of Dara, holding the dying king's head in his lap; $9\frac{1}{4}$ *in. by* 7 *in.*; *a leaf from a XV Century Shāh-nāmah*

Other Properties.

PERSIAN TILES, POTTERY, Etc.

278 A Persian Mosque Tile, with a relief inscription in rich blue on a lustred ground, with arabesques and birds between in turquoise and white, and above a raised border of lustred arabesques; 18 *in. by* 16 *in.*; *XIV Century*; *framed*

279 A pair of Persian Mosque Tiles, of a similar character; $10\frac{1}{2}$ *in. high, the two* $23\frac{1}{2}$ *in. wide*; *XIV Century*; *in one frame*

280 A Persian Mosque Tile, of similar character, but without the top raised border; 8 *in. by* $16\frac{1}{2}$ *in.*; *XIV Century*; *framed*

281 A Persian Mosque Tile, of similar character, but hexagonal and without the top border; $11\frac{1}{4}$ *in. by* 15 *in.*; *XIV Century*; *framed*

282 A large Persian lacquered Panel, with a battle scene in relief on a blue ground, the fight between Farīburz and the Khāqān of China, and other figures ; *signed* SAYYID HUSAIN OF ISPAHAN, *and dated* 1293 A.H. = 1876 A.D. ; 17 *in. by* 26½ *in.* ; *framed*

283 A bottle-shaped Jug, inverted bulbous body, with raised ornament around the shoulders, short ribbed neck and handle, with dark blue glaze, 7 *in. high* ; and a dark blue Bowl, 8⅛ *in. diam.* ; *both repaired* ; *both from Sultanabad* (2)

284 A TALAI Mug, blue glazed, lustred in vertical stripes, 6⅛ *in. high* ; and a KALAM-MISHKI Dish, turquoise glaze with decoration in black ; 9⅛ *in. diam.* ; *both repaired* (2)

285 A KALAM-MISHKI Bowl, turquoise glaze decorated in black inside and outside between oval panels of piercing filled-in with glaze ; 3¾ *in. high*, 8⅝ *in. diam.*

286 A GOMBROON Bowl, pierced round the sides in the form of ducks and filled-in with glaze, the piercing outlined in black on both sides, black and blue ornament in the centre ; 3½ *in. high*, 8¾ *in. diam.*

287 A GOMBROON Bowl, pierced round the sides in quatrefoils and filled-in with glaze outlined on both sides in black and blue ; 3½ *in. high*, 8½ *in. diam.*

288 A KASHAN Dish, saucer-shaped, blue and white ; 8⅞ *in. diam.*

289 A copper Bowl, with bands of relief, floral and arabesque designs round the shoulders and an inscription round the neck ; 4½ *in. high*, 8½ *in. diam.*

290 A bronze Bowl, with alternate circles of figures and ovals of inscriptions round the shoulders and interlaced arabesques below all in low relief ; inside engraved with aquatic things ; 4¼ *in. high*, 8¾ *in. diam.*

PERSIAN POTTERY.

291 A TALAI Jug, bulbous body, broad neck, with lustre and blue decoration ; 7½ *in. high*

292 A TALAI Bowl, compressed form, with broad shoulders, moulded in a guilloche design and lustred ; 3 *in. high*, 8 *in. diam.*

293 A TALAI Bowl, with twelve lobes to the rim and fluted sides, on small foot, outside lustred, inside blue, with black ornament ; 3¾ *in. high*

294 A turquoise whole-colour Bowl, with flat rim, with relief characters round the outside ; 3¼ *in. high*, 9 *in. diam.*

295 A TALAI Jug, with a band of lustred horsemen round the shoulders; 7 *in. high*; *from Rhages*

296 A KALAM-MISHKI Bowl, blue flat rim, decorated in blue and black; 2½ *in. high*, 6 *in. diam.*

297 A KALAM-MISHKI Vase, ovate body, tapering neck, decorated in black and blue; 6 *in. high*

298 An apple-green Bowl, with a band of scratched scroll ornament round the inside; 2½ *in. high*, 6⅛ *in. diam.*

299 A SUFALI Jug, with raised cones on the indented sides and incised ornament, 6 *in. high*; and another, 4¾ *in. high*; *from Koom* (2)

300 A SUFALI Jug, with a broad band of relief ornament round the shoulders, horsemen, birds, masks, etc., 6 *in. high*; and another, with impressed ornament, 4¾ *in. high*; *from Koom* (2)

301 A small Jug, fluted sides, the neck shaped as a bird's head, 5¼ *in. high*; and a Jar, the upper part with a brown running glaze and black lines, 4¼ *in. high, the last from Hamadan* (2)

302 A turquoise glazed two-handled Vase, 8¼ *in. high*; and a KALAM-ABI Jug, 6 *in. high* (2)

303 A blue whole-colour Jar, with raised decoration round the shoulders and two seated figures, deer, a camel, trees, etc. round the body; 12 *in. high*; *Sultanabad*

304 A GOMBROON Bowl, with six petal-shaped piercings round the sides filled in with glaze and blue and black ornament with a bird in the centre; 4¼ *in. high*, 9¼ *in. diam.*

305 A large Bowl, blue glazed on the outside with relief and impressed band of ornament all over the outside; 8 *in. high*, 15 *in. diam.*

306 A Bowl, deep blue glaze, with a band of greenish-yellow ornament round the outside; 4¼ *in. high*, 6½ *in. diam.*

PERSIAN AND INDIAN TEXTILES.

307 A YEZD velvet DJADJIM, the sides and ends with borders of zig-zag design in red and brown between green lines, crimson ground; 5 *ft.* 4 *in. by* 3 *ft.* 10 *in.*

308 A KASHAN velvet DJADJIM, crimson ground, with broad coloured borders, the centre filled with rows of circular patterns; 4 *ft.* 8 *in. by* 3 *ft.* 7½ *in.*

309 A KASHAN velvet DJADJIM, crimson ground and similar design to the foregoing; 4 *ft.* 2 *in. by* 3 *ft.* 10½ *in.*

310 A BOKHARA velvet DJADJIM, mixed green and crimson ground, with large bold pattern of lines and ovals; 5 *ft.* 7 *in. by* 3 *ft.* 2½ *in.*

311 A Square of KIRMAN Embroidery, in coloured silks, on blue woollen fabric, 20½ *in. square*; and another of KIRMAN gold Embroidery, on blue silk small floral design, 13¼ *in. square* (2)

312 A Square of old KASHAN Needlework, in coloured silk, on fine linen net, leaving a design of drawn thread-work; 20¼ *in. square*; *XVII Cent.*

313 Three KASHAN SOKME or silk Doilies, white, with drawn thread designs, each different; *about* 26 *in. by* 12½ *in.* (3)

314 Two KASHAN SOKME, white silk, with drawn thread designs, on fine linen net; 19 *in. by* 18 *in.* (2)

315 A KASHAN SOKME, large size and full pattern, white silk, 31½ *in. by* 22 *in.*; and another, mounted on a piece of figured stuff, and lined, 25 *in. by* 15½ *in.* (2)

316 An ISPAHAN silk Table Cover, yellow, with printed design in red and black, a circular centre, floral borders, and the field covered with lines of horsemen on the gallop; 3 *ft.* 10 *in. by* 3 *ft.* 9 *in.*

317 A Square of NAKSH Needlework, of diagonal design, 25 *in. by* 22 *in.*; and another, of lozenges and diagonal bars, 24 *in. by* 18½ *in.*; the latter lined silk (2)

318 Two Squares of NAKSH Needlework, one with prevailing tones of magenta and terra-cotta, 24 *in. by* 20 *in.*; and the other, blue and green, 24 *in. by* 18 *in.* (2)

319 An ARKHALOGH ZARI DJADJIM or Coverlet, of the gold brocade of Ispahan, with broad borders of the same material of a different design; 3 *ft.* 2½ *in. by* 6 *ft.*

320 A large Bokhara Portière, embroidered with interlaced scrolls and conventional flowers in crimson, light and dark blue and pink, on linen; *the cross-piece at the top* 7 *ft.* 4 *in. wide*; *the side curtains* 7 *ft.* 6 *in. below the cross-piece*

321 A pair of PICHE BOKHARI or Hangings for the fireplace, gold brocade flowers on a crimson ground with violet borders, the Λ shaped cleft edged with gold braid; 26¼ *in. wide by* 31½ *in. long* (2)

322 Another pair of PICHE BOKHARI, alternate bars of gold and silver design on a wine coloured ground with dark borders, the cleft edged with gold braid; 25 *in. wide by* 31½ *in. long* (2)

323 Two oblong pieces of NAKSH Needlework, one with diagonal bars, prevailing tone old gold; the other prevailing tone rose pink, both with borders; 21¾ *in. by* 16 *in., and* 17½ *in. by* 14¼ *in.*

324 Two other pieces of NAKSH Needlework, similar, 18½ *in. by* 15 *in., and* 19¾ *in. by* 9¼ *in.* (2)

325 An Indian embroidered Bedspread, with vertical stripes and floral borders at each end, in rose lake silk, on linen; 4 *ft.* 1 *in. by* 6 *ft.* 8 *in.*

326 A Persian Shawl Square, with cone design on a dark blue ground; 3 *ft.* 9 *in. by* 2 *ft.* 8 *in.*

327 A Cashmir Shawl, with large central oval surrounded by cone design, prevailing tone red; 5 *ft.* 3 *in. by* 4 *ft.* 10 *in.*

328 A Cashmir Shawl, with fine scroll design in red, leaving an open black centre; 6 *ft.* 4 *in. by* 6 *ft.* 7 *in.*

329 A Cashmir Shawl, with coloured circular centre, the rest having diagonal lines of small ornaments, dark blue, on a cream ground, coloured borders; 4 *ft.* 9 *in. by* 5 *ft.* 1 *in.*

330 A Cashmir Shawl, with circular centre panel and symmetric design in rose pink on a mignonette green ground; 4 *ft.* 10 *in. square*

331 A Cashmir Shawl, with large circular centre and corner-pieces and cone design between, on a blue ground; 4 *ft.* 8 *in. square*

332 A Cashmir Shawl, crimson ground; *much worn and faulty*

333 A pair of KALEMKĀR Curtains, with straight cone centres, and below lions attacking deer, and peacocks; 3 *ft.* 7 *in. by* 6 *ft.* (2)

334 Two quilted KALEMKĀR Hangings, with arched centres and spiked tops; lined; 3 *ft. by* 4 *ft.* 6 *in., and* 2 *ft.* 10 *in. by* 4 *ft.* 5 *in.* (2)

335 Two KALEMKĀR Hangings, one with arched centre and spiked top, the other with oblong floral centre and four borders; lined; 2 *ft.* 10 *in. by* 4 *ft.* 2 *in., and* 3 *ft.* 2 *in. by* 4 *ft.* (2)

336 Two KALEMKĀR Hangings, one with centre and corner-pieces, and animated floral design within borders; the other, similar; both lined and quilted; 2 *ft.* 9 *in. by* 4 *ft.* 5 *in., and* 2 *ft.* 11½ *in. by* 4 *ft.* 9 *in.* (2)

337 Two KALEMKĀR Hangings, the centres filled with semis of small floral ornament, deep borders at the ends; 4 *ft.* 5 *in. by* 6 *ft.* 7 *in., and* 4 *ft.* 2 *in. by* 8 *ft.* 6 *in.* (2)

338 Two Chinese children's Dresses, one embroidered with birds and flowers, in white, on pale blue silk, the other embroidered with poultry, floral scrolls and endless knots, in white, on black silk (2)

339 A JAMA or Gentleman's Coat, green silk with gold and silver cone pattern, and sequin and tinsel borders, lined striped silk; *back* 4 *ft.* 6 *in.*

340 Two JAMA of woven BAFTA, with stripes of various colours, one lined; *backs* 4 *ft.* 2 *in.* (2)

341 A JAMA of pale buff fabric, with a design of vine leaves and grapes, yellow satin lining, *back* 3 *ft.* 4 *in.*; and another, lined with crimson woollen cloth, *back* 4 *ft.* (2)

342 A MUSNOD or Table Cloth, cream wool ground, needleworked over the whole surface, with a circular centre and design radiating therefrom, and wide cone pattern borders; 5 *ft.* 9 *in. square*

343 A MUSNOD, crimson wool ground with needlework borders and end pieces in the style of Kirman work, *the centre open* 5 *ft. by* 3 *ft.* 5 *in.*; and another, *much worn* (2)

344 A MUSNOD, with black wool ground and deep border of crimson, needleworked all over with a circular centre and design radiating therefrom, and similar border; 6 *ft.* 8 *in. square*

345 A KINKHAB Strip, rose lake with horizontal rows of conventional trees in gold and silver with bright green centres; 27 *in. wide*, 4 *yds.* 1 *ft. long*

346 A Square of figured crimson Velvet, on a gold tissue ground with a net veil, 29 *in. square*; and a KINKHAB Square, rose lake with borders and a net veil, 23 *in. square* (2)

347 Two Squares of woven Fabrics, with cone designs, 27 *in. square*; and a Piece of striped Material, 25½ *in. by* 3 *ft.* 5 *in.* (3)

348 A Strip of Yezd Velvet of striped design; 3 *ft.* 4 *in. by* 4 *ft.* 1 *in.*

349 Three Squares of MALMAL, or silk muslin woven with gold designs, one crimson, 3 *ft.* 6 *in. square*, one rose lake, 6 *ft.* 3 *in. square*, and one purple, 3 *ft.* 6 *in. square* (3)

350 A Short Jacket of deep violet cloth, embroidered with gold on facings, shoulders, back, borders and cuffs, silk lined; *back* 28 *in.*

351 A Short Jacket of puce MALMAL, woven with gold cone design, *back* 29 *in.*; and another of old-gold MALMAL, woven with gold pattern and edged with sequins and tinsel, lined yellow figured silk, *back* 29 *in.* (2)

352 An embroidered Bed Spread, cream linen of fine texture, quilted, with crimson flowers, green stalks, centre, corner pieces and borders and with green fringes, silk lined; 3 *ft.* 5 *in. by* 5 *ft.* 10 *in.*

353 A muslin Scarf, the borders and ends embroidered with gold and silver around pieces of green beetle's wings in floral and scale design, 12 *ft. long by* 21½ *in. wide*; and another, embroidered with flat gold chevron design (2)

354 Two oblong Pieces of Silver Tissue, embroidered with gold and green beetle's wings in a design of flowering plants, with borders; 12½ *in. by* 2½ *in.* (2)

355 A MAKHMAL JOOL, or gold embroidered velvet elephant cloth, 34 *in. by* 5 *ft.*; and a similar Cushion Cover, half-oval in shape (2)

356 A pair of MAKMHAL gold embroidered Horse Cloths; 18 *in. by* 3 *ft.* (2)

357 A pair of MAKHMAL gold embroidered Cushion Covers, 14 *in. by* 9¼ *in.*; and a conical Needlework Cap (3)

358 A large MAKHMAL ZULE or Durbar Canopy, green velvet very fully and richly embroidered with gold, and with long fringes and tassels, silk lined; 9 *ft. square*

359 Another, crimson velvet gold embroidered centre, corner pieces and borders, and with long fringes and tassels, silk lined; 7 *ft.* 7 *in. by* 7 *ft.* 11 *in.*

360 Another, crimson velvet gold embroidered centre, corner pieces and borders, unlined; 9 *ft. by* 8 *ft.* 9 *in.*

361 A Square of gold Tissue, with a diaper design, cone corner pieces and broad borders; 3 *ft.* 10 *in. square*

362 An Oblong of fine linen, worked with white silk in drawn thread design, 3 *ft.* *by* 2 *ft.*; a Square of figured Muslin, 4 *ft. square*; and a Canvas Strip, with embroidered ends, 32 *in.* *by* 15 *in.* (3) — 16

363 A large Piece of gold Embroidery, on alternate stripes of red, black, green and blue woollen fabric; 8 *ft.* 6 *in. long by* 4 *ft. wide* — 1 8

364 Two pear-shaped Pieces of woollen Fabric, embroidered with gold; and a piece of woven Material (3) — 3 10

365 Four Pieces of various Textiles (4) — 10

366 Four more Pieces, one a velvet Rug (4) — 1 14

367 A Square of figured Silk, with lace veil; and a pair of red Hangings, with heavy tasselled fringes (3) — 16

368 Two large printed Wall Hangings, lined (2) — 18

369 Three Printed Fabrics, unlined (3) — 1 18

370 Three painted Wall Hangings, one lined (3) — 1 16

ORIENTAL CARPETS.

371 A Persian Carpet, the central field in an octagonal oblong frame of light buff prevailing tone, with crimson corners, and buff border of conventional design; 6 *ft.* 5 *in.* *by* 4 *ft.* 2 *in.* — 7

372 A Persian Carpet, with lozenge-shaped centre set in lines of conventional ornament on a dark blue field, with red borders; 6 *ft.* 3 *in.* *by* 4 *ft.* 6 *in.* — 2 5

373 A Turkish Runner, with a series of floral lozenges down the centre on a dark blue field, and borders on a lighter blue ground; 14 *ft.* 8 *in.* *by* 3 *ft.* — 6 5

374 A Persian Carpet, with a dark blue field and rows of cones surrounded by three borders; 6 *ft.* *by* 3 *ft.* 9 *in.* — 12 10

375 A Persian Carpet, with a crimson ground filled with a quasi floral design and branching stems, and symmetrical border; 6 *ft.* 6 *in.* *by* 4 *ft.* 6 *in.* — 3 10

376 A Persian Carpet, with a pale buff ground filled with cones attached to a series of straggling bands, and three borders; 6 *ft.* 2 *in.* *by* 3 *ft.* 11 *in.* — 15

377 A Persian silk Pile Carpet, with single ended design, arched at the top and with a vase between two trees at the bottom, and broad border ; 6 *ft.* 3 *in. by* 4 *ft.*

378 A Caucasian Rug, single ended design on a crimson ground, two parallel bands of pale yellow converging at the top, with conventional floral ornament pointing upwards ; 6 *ft.* 2 *in.* *by* 3 *ft.* 4 *in.*

379 An Indian Carpet, the field divided up by parallel bars of buff, red, blue, etc., with three borders ; 6 *ft. by* 3 *ft.* 9 *in.*

380 A Daghestan Carpet, dark wine coloured ground with symmetrical design, and border ; 5 *ft.* 3 *in. by* 3 *ft.* 5 *in.*

381 A fine Kirman Carpet, single-ended design, in the centre a conventional flowering tree with birds in the weeping branches on a dark blue ground, peacocks in the corners above, and plants, goats and birds below the branches ; wide floral borders ; 7 *ft.* 3 *in. by* 4 *ft.* 8 *in.*

382 Another of the same design as the foregoing but slightly varied colouring ; 7 *ft.* 2 *in. by* 4 *ft.* 8 *in.* do

383 A fine Kirman Carpet, single-ended design, of geometric formation, with flowering branches between, on a light ground and broad floral borders ; 7 *ft.* 5 *in. by* 4 *ft.* 9 *in.* do

384 Another of the same design but slightly altered colouring ; 7 *ft.* 5 *in. by* 4 *ft.* 9 *in.* do

£824. 17.

END OF SALE.

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